

many even the countenances are distinguishable. On the other piece, within, is delineated the battle of Naseby; on the outside is Fairfax himself on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freedom, and richness of colouring, perhaps surpassing that great master. Under the horse one reads P. B. fecit. This is the single work which can with certainty be allotted to Bordier alone, and which demonstrates how unjustly his fame has been absorbed in the renown of his brother-in-law. Charles II. during his abode in France took great notice of Petitot; and introduced him to Louis, who, when the restoration happened, retained Petitot in his own service, gave him a pension, and lodged him in the Louvre. Small portraits of that monarch by this great enameller are extremely common, and of the two queens, his mother and wife.

In 1651 he married Margaret Cuper: the celebrated Drelincourt performed the ceremony at Charenton; for Petitot was a zealous protestant, and, dreading the consequences of the revocation of the edict of Nantes, in 1685 he begged permission of the king to retire to Geneva. Louis, who did not care to part with so favourite a painter, and who perhaps thought that an enameller's religion was not composed of sterner stuff than the great Turenne's, eluded his demand; and at last, being pressed with repeated memorials, sent Petitot to Fort-l'evêque, and Bossuet to convert him. The subtle apostle, who had woven such a texture of devotion and ambition that the latter was scarce distinguishable from the former, had the mortification of not succeeding; and Petitot's chagrin bringing on a fever, he at last obtained his liberty, now almost arrived at the age of fourscore; which makes it probable that his conversion rather than his pencil had been the foundation of detaining him. He no sooner was free, than he escaped with his wife to Geneva in 1685. His children, who dreaded the king's wrath, remained at Paris, and, throwing themselves at his feet, implored his protection. His majesty, says my author, received them with great goodness, and told them, he willingly forgave an old man who had a whim of being buried with his fathers.—I do not doubt but this is given, and passed at the time, for a bon-mot—but a very flat witticism cannot depreciate the glory of a confessor, who had suffered imprisonment, resisted eloquence, and sacrificed the emoluments of court-favour to the uprightness of his conscience. Petitot did not wish to be buried with his fathers, but to die in their religion.

Returned

Returned to his country, the good old man continued his darling profession. The king and queen of Poland desired to be painted by his hand, and sent their portraits to be copied by him in enamel; but the messenger finding him departed proceeded to Geneva, where he executed them with all the vigour of his early pencil. The queen was represented sitting on a trophy, and holding the picture of the king. For this piece he received an hundred louis d'ors.

So great was the concourse to visit him, that he was obliged to quit Geneva and retire to Veray, a little town in the canton of Berne, where, as he was painting his wife, an illness seized and carried him off in a day, in 1691, at the age of fourscore and four. He had had seventeen children: one of his daughters, a widow, was living in 1752. My portrait of Charles I. came from one of his sons, who was a major in our service, and who died major-general at North Allerton in Yorkshire, aged 60, July 19, 1764. Of the rest, one only attached himself to his father's art, and practised in London, his father often sending him his works for models. This son painted in miniature too, and left descendants, who are settled at Dublin, from one of whom the duchess of Portland has purchased a small but exquisite head of their ancestor by himself*.

It is idle to write a panegyric on the greatest man in any vocation. That rank dispenses with encomiums, as they are never wanted but where they may be contested. Petitot generally used plates of gold or silver, seldom copper. In the dawn of his reputation he received twenty guineas for a picture, which price he afterwards raised to forty. His custom was to have a painter to draw the likeness in oil, from which he made his sketches, and then finished them from the life. Those of Louis he copied from the best pictures of him, but generally obtained one or two sittings for the completion. His biographer says, that he often added † hands to his portraits (I have seen but one such, the whole length of lady Southampton); and that at Loretto there is of

* This portrait the duchess at her death, in 1785, bequeathed to her friend, the widow of doctor Delany and correspondent of Swift; a lady of excellent sense and taste, a paintress in oil, and who, at the age of 75, invented the art of paper-mosaic, with which material coloured, she, in eight years, executed within

twenty of a thousand various flowers and flowering shrubs, with a precision and truth unparalleled.

† He specifies one at Paris of Michel L'Asne, the engraver, a large oval with hands, of which one rests on his breast.

his work an incomparable picture of the Virgin. M. d'Heneri, a collector at Paris, possesses more than thirty of this great master's performances, particularly the portraits of mesdames de la Valiere, Montespan, Fontanges, &c. Another has those of the famous countess * d'Olonne, the duchess of Bouillon, and other ladies of the court. Van Gunst engraved after Petitot the portrait of Chevreau.

Of Bordier, we have no fuller account than this incidental mention of him ; yet I have shown that his is no trifling claim to a principal place among those artists whose works we have most reason to boast. I wish this clue may lead to farther discoveries concerning him !

I come now to other artists in the reign of Charles ; and first of statuary.

ANDREW KEARNE,

a German, was brother-in-law of Nicholas Stone the elder, for whom he worked. Kearne too carved many statues for sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the river-god which answered to the Nile, made by Stone, and a lionsess on the water-gate of York-stairs. For the countess of Mulgrave a Venus and Apollo of Portland-stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

JOHN SCHURMAN,

born at Embden, was another of Stone's workmen, and afterwards set up for himself. He was employed by sir John Baskerville ; made two shepherds sitting for sir John Davers of Chelsea ; a marble statue of sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings for polishing and glazing ; the same for a statue on lord Belhaven's tomb † ; a little boy on the same monument ; two sphinxes for sir John

* At Mariette's sale I bought for a very large price another head of the same lady, as a Diana, a character to which she had no pretensions. It is one of the most capital of all Petitot's works, and is surrounded by a wreath of enamelled flowers in relief, executed by Giles Legare of

Chaumont in Bassigny, who was excellent in such works ; and this, as Mariette said, was his chef d'œuvre.

† This tomb of Douglas lord Belhaven is in the church of the abbey of Holyrood-house.



EDWARD PIERCE, SEN.^R & JUN.^R

Davers ; and Hercules and Antæus for that gentleman's garden, at the rate of sixteen pounds.

EDWARD PIERCE

father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape * and architecture ; but the greater part of his works, consisting of altar-pieces and ceilings of churches, were destroyed in the fire of London. One of his ceilings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the duke of Rutland's at Belvoir. A book of friezework in eight leaves, etched in 1640, was I suppose by the hand of the father ; as to him must be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, February 17, 1636. He also agrees to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration, and was buried at Stamford. He had three sons, who all, says Graham †, became famous in their different ways. One was John Pierce, a painter ; of the third, I find no account of his profession ; the other was Edward, the statuary and architect. He made the statues of sir Thomas Gresham, of Edward III. at the Royal-exchange, and of sir William Walworth at Fishmonger's-hall ; a marble bust of Thomas Evans, master of, and a great benefactor to, the company of painters in 1687 ; the bust is in their hall : a model of the head of Milton, which Vertue had ; the bust of sir Christopher Wren in the picture-gallery at Oxford, and a bust of Cromwell sold at an auction in 1714. He much assisted sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the Monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the bas-relief which is not mentioned in the account, appears by the survey of Hooke, Leybourn and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surrey-street in the Strand, and was buried at St. Mary's le Savoy in 1698.

* James II. had one of his hand. See the catalogue.

† English School.

HUBERT LE SOEUR,

one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early as 1630, and by the only * two of his works that remain, we may judge of the value of those that are lost or destroyed. Of the latter were a † bust of Charles I. in brass, with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal; the fountain at Somerset-house, with several statues; and six ‡ brazen statues at St. James's. Of those extant are, the statue in brass of William earl of Pembroke in the picture-gallery at Oxford, given by the grandfather of the present earl; and the noble equestrian figure of king Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpractised eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden; and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet a brazier, living at the Dial near Holborn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground till the restoration. They had been made at the expence of the family of Howard-Arundel, who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the earl of Danby, afterwards duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Soeur had a son Isaac, who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the close.

ENOCH WYAT

carved two figures on the water-stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the king's statues, which during the troubles were thrust into Whitehall-garden, and which, it seems, were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.

* I have been told that the monument of the duchess of Lenox was Le Soeur's, but I am not certain of it.

† Vanderdort's Catalogue, p. 180. I believe

this very bust is now in the collection of Mr. Hoare at Stourhead; I had not seen it when the first edition of this work was published.

‡ Peacham.



Donatello's Copy

LA SOEUR. —

ZACHARY TAYLOR

lived near Smithfield, was a surveyor and carver to the king, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery at Somerset-house at two shillings and two-pence per foot. He carved some things too at * Wilton. Mr. Davis of the Tennis-court at Whitehall had a good portrait of Taylor with a compass and square in his hands.

JOHN OSBORN

was another carver of that time: lord Oxford had a large head in relieve on tortoise-shell of Frederic Henry prince of Orange; and these words: Joh. Osborn, Angl. Amstelod. fecit, 1626.

MARTIN JOHNSON

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medallists. He was a rival of the former, who used puncheons for his graving, which Johnson never did, calling Simon a puncher, not a graver. Johnson besides painted landscapes from nature, selecting the most beautiful views of England, which he executed, it is said †, with much judgment, freedom, and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

— GREEN,

a seal-cutter, is only mentioned in a letter ‡ to the lord treasurer from lord Strafford, who says he had paid him one hundred pounds for the seals of Ireland, but which were cut in England.

CHRISTIAN VAN VIANEN§.

As there was no art which Charles did not countenance, the chasers and embossers of plate were among the number of the protected at court. The chief

* One Bowden, a captain of the trained-bands, was another carver at Wilton, I believe, at the same time with Taylor.

† English School.

‡ Strafford Papers, June 9, 1633.

§ He was of Nuremberg. See Wren's Parentalia, p. 136.

was Vianen, whose works are greatly commended by Ashmole*. Several pieces of plate of his design were at Windsor, particularly two large gilt water-pots, which cost 235*l.* two candlesticks weighing 471 ounces; on the foot of one of them was chased Christ preaching on the mount; on the other, the parable of the lost sheep; and two covers for a bible and common-prayer book, weighing 233 ounces: the whole, amounting to 3580 ounces, and costing 1564*l.* were in the year 1639, when the last parcels were delivered, presented as offerings by his majesty to the chapel of St. George. But in 1642 captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in Dugdale. An agreement was made with the earl-marshal, sir Francis Windebank, and sir Francis Crane, for plate to be wrought for the king at twelve shillings per ounce, and before the month of June 1637 he had finished nine pieces. Some of these I suppose were the above-mentioned: others were gilt; for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had besides four plates chased with the story of Mercury and Argus†. Mr. West has two oval heads, in alto relievo, six inches high, of Charles and his queen, with the initial letters of the workman's name, C. V. Lond. The duke of Northumberland, besides other pieces of plate by him, has a salver by Van Vianen, with huntings on the border, well designed, but coarsely executed. That salver was bequeathed to Charles duke of Somerset by the widow of earl Algernon, high admiral, whose seal, admirably cut by Simon, the duke has also. The earl of Exeter has a bason and ewer (bought at the sale of the same duke of Somerset) with the name of C. Van Vianen, 1632, at bottom of the ewer. There were others of the name, I do not know how related to him. The king‡ had the portrait of a Venetian captain, by Paul Vianen; and the offering of the wise men§ by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen|| above mentioned. Christian Vianen had a very good disciple,

FRANCIS FANELLI,

a Florentine, who chiefly practised casting in metal, and, though inferior to

* Order of the Garter, p. 492.

† Vanderdort's Catal. p. 74.

‡ Ib. p. 137.

§ Ib. p. 155.

|| Mr. Pennant mentions a piece of embossed plate exhibiting the resurrection, inscribed P. V. 1605. Perhaps the father of these artists was named Paul.

Le Soeur, was an artist that did credit to the king's taste. Vanderdort mentions in the royal collection a little figure of a Cupid sitting on a horse running, by Fanelli, and calls him *the one-eyed Italian*. The figures of Charles I. and his queen in niches in the quadrangle of St. John's college Oxford were cast by him, and are well designed. They were the gift of archbishop Laud, and were buried for security in the civil war. William duke of Newcastle was a patron of Fanelli, and bought many of his works, still at Welbeck; particularly a head in brass of prince Charles 1640; with the founder's name behind the pedestal, Fr. Fanellius, Florentinus, sculptor magn. Brit. regis. And several figures in small brass; as, St. George with the dragon dead; another combating the dragon; two horses grazing; four others in different attitudes; a Cupid and a Turk, each on horseback, and a centaur with a woman. By the same hand, or Le Soeur's, are, I conclude, the three following curious busts, in bronze: a head of Edward lord Herbert of Chirbury, the author, in the possession of the earl of Powys; and two different of the lady Venetia Digby, wife of sir Kenelm. Behind the best of them, on which the point-lace of her handkerchief is well expressed, is written this tender line, "Uxorem vivam amare voluptas, defunctam religio." One of these was probably saved from her monument. See before p. 221. Fanelli published two books of designs of architecture, fountains, vases, &c. One consists of fourteen plates in folio, no date. The other in twenty-one leaves was published by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorne, who was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.

THEODORE ROGIER S

is mentioned by Vanderdort*, as the chaïer of five square plates of silver with poetic stories in the king's collection; and he made an ewer from a design of Rubens, mentioned in the Life of that painter. He must not be confounded with William Rogers an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have to say of the medallists of king Charles. Briot has been mentioned under the preceding reign: he and

* Page 73, 74.

T. Simon, his disciple, possessed the royal favour till the beginning of the troubles; when Simon falling off to the parliament *, a new medallist was employed on the few works executed for the king during the remainder of his life: his name was

THOMAS RAWLINS.

The first work by which he was known to the public was of a nature very foreign from his profession; in 1640 he wrote a play called *The Rebellion* †, and afterwards a comedy, called *Tom Effence* ‡. He was appointed engraver to the Mint, now become ambulatory, by patent in 1648; having in the preceding year, while the king was at Oxford, struck a medal on the action of Keinton-field. Under the date on the reverse is the letter R. sideways §. The next year he struck another, after many offers of peace had been made by the king and been rejected: on the reverse are a sword and a branch of laurel; the legend, *In utrumque paratus*. The letter R. under the bust of the king. In 1644 he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, *Guliel. Parkhurst eq. aurat. custos camb. et monet. totius Angliæ 1623. Oxon. 1644. R sculps.* I take for granted this Mr. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty-one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of sir Hans Sloane, and is now in the Museum, as was, and is, an oval piece of gold of Charles II. the reverse a ship; better workmanship than the preceding. There is but one piece more, certainly known for his, a cast in lead, thus inscribed, *Rob. Bolles de Scampton in com. Lincol. baronet.; under the shoulder T. Rawlins F. 1665.* There

* I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the queen of Sweden was in love with him, and at last had an ambition of being a bishop.

† See Langbaine, p. 117. Subjoined to a book called *Goodfriday*, being meditations on that day, printed in 1648, is a collection of poems called *Calanthe*; by T. R. who by the presentation-book Mr. Oldys found was our Thomas Rawlins.

‡ Vide Notes to Dryden's poems published in 4 volumes 1760, p. lxxxii. vol. i.

§ Evelyn, p. iii. No. 32.



INIGO JONES.

might be, and probably were, other works of his hand, to which in prudence he did not set his name. Such is the bold medallion of archbishop Laud, struck in 1644. He was employed by the crown till 1670, when he died. There is a print of his wife, with this inscription: *Dorothea Narbona uxor D. Thomæ Rawlins supremi sculptoris sigilli Carol. I. et Carol. II. D. g. magn. Brit. Franc. et Hiber. regum.* In Fleckno's works published in 1653 is "A poem on that excellent cymelift or sculptor in gold and precious stones, &c. Tho. Rawlins."

JOHN VARIN OR WARIN

was an eminent medallist in France, but appears by some works to have been in England, at least to have been employed by English. There are four such pieces in the collection of Mr. West. The first, a large medallion cast, *Guil. fil. Rob. Ducy mil. et baronet. ætat. suæ 21, 1626.* Another, a cast medal of Philip Howard S. R. E. Card. Norfolk. *Endymion Porter ætat. 48, 1635.* And *Margareta, uxor, æt. 25, 1633.* I have a good medal of cardinal Richelieu by Warin, who died in 1675, as I learn from a jetton of him by Dacier. Warin was exceedingly fond of money; and having forced his daughter, who was beautiful, to marry a rich and deformed officer of the revenue, she poisoned herself a few days after the wedding, saying, "I must perish, since my father's avarice would have it so." Vide *Lettres de Guy Patin*; and *Recreations histor. vol. i. p. 75. 1768.*

The last artist that I have to produce of this period, but the greatest in his profession that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

INIGO JONES,

who, if a table of fame like that in the Tatler were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck, she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his grammar, Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and king Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo

Jones as a genius. The particulars of his life have been often written, and therefore I shall run them over very briefly; adding some less known minutiae [which, I fear, are the characteristics of these Anecdotes] and some catalogue of his works.

He was born about 1572, the son of a cloth-worker, and, by the most probable accounts, bound apprentice to a joiner: but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great lords at court: some say, it was the earl of Arundel; the greater * number, that it was William earl of Pembroke; though against that opinion there is, at least, a negative evidence, which I shall mention presently. By one of these lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick: the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived Whitehall. In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act †, we are not told, though it would not be the least curious part of his history: certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and queen Anne took him in the quality of her architect to Scotland. He served prince Henry in the same capacity, and the place of surveyor-general, if the works was granted to him in reversion. On the death of that prince, with whom at least all his lamented qualities did not die, Jones travelled once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between those voyages I should be inclined to assign those buildings of Inigo which are less pure, and border too much upon that bastard style, which one calls *king James's Gothic*.

* Among whom is Lloyd in his Memoires, to Inigo, the palace and a front of a church at Leghorn are said to be designed by him.

P. 577.

† Though no building at Venice is attributed

Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs. The surveyor's place fell, and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example till the whole arrears were cleared.

In the reign of James I find a payment by a warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, officers of his majesty's works, for certain scaffolds and other works by them made, by the command of the lord chamberlain, against the arraignment of the earl of Somerset and the countess his lady. The expence was twenty pounds.

In the *Fœdera* * is a commission to the earl of Arundel, Inigo Jones and several others, to prevent building on new foundations within two miles of London and palace of Westminster.

In 1620 he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stone-henge. His ideas were all romanized: consequently his partiality to his favourite people, which ought rather to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman temple. It is remarkable, that whoever has treated of that monument has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses. Where there was so much room for visions, the Phœnicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little stone-henge in Ireland, built by the druides Gealcopa, (who does not know the druides Gealcopa?) who lived at Inisfen in the county of Donnegal †.

* Vol. xviii. p. 97. See also in the Strafford papers some letters of Mr. Garrard, which contain an account of proceedings under that commission, by virtue of which twenty newly erected houses in Saint Martin's lane were pulled down.

† See a summary of this controversy in the life of Inigo Jones in the *Biographia Britannica*.

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced till the year 1633, when Laud, then bishop of London, laid the first stone, and Inigo the fourth. In the restoration of that cathedral he made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral. Jones indeed was by no means successful when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloister beneath seems oppressed by the weight of the building above*.

The authors of the Life of Jones place the erection of the banqueting-house in the reign of king Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years—a small part of the pile designed for the palace of our kings; but so complete in itself, that it stands a model of the most pure and beautiful taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design. The four great sheets are evidently made up from general hints; nor could such a source of invention and taste, as the mind of Inigo, ever produce so much sameness. The strange kind of cherubims on the towers at the end are preposterous ornaments, and, whether of Inigo or not, bear no relation to the rest. The great towers in the front are too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings. The circular court is a picturesque thought, but without meaning or utility. The whole fabric however was so glorious an idea, that one forgets for a moment, in the regret for its not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very banqueting-house.

In 1623 he was employed at Somerset-house, where a chapel was to be

* In Dugdale's *Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded till about 1617. The charge was estimated at two

thousand pounds. It was finished in five years, and consecrated on Ascension-day 1623 by the bishop of London, Dr. Donne preaching the sermon.

fitted up for the Infanta, the intended bride of the prince *. The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards on the designs of Inigo; as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both king and queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-six pounds a year for house-rent, besides a clerk, and incidental expences. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notices.

During the prosperous state of the king's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in its time the most polite court in Europe. Ben Jonson was the laureat; Inigo Jones, the inventor of the decorations; Lanieri and Ferabosco composed the symphonies; the king, the queen, and the young nobility danced in the interlude. We have accounts of many of these entertainments, called masques: they had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenæi, or solemnities of masque and barriers, performed on the twelfth-night 1606, upon occasion of the marriage of Robert earl of Essex, and the lady Frances daughter of the earl of Suffolk; at court; by Ben Jonson. Master Alphonso Ferabosco sung; master Thomas Giles made and taught the dances.

Tethys's festival, a masque, presented on the creation of Henry prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by master Inigo Jones. This was called the queen's wake. Several of the lords and ladies acted in it. Daniel owns that the machinery, and

* Sir H. Bourghier in a letter to archbishop Usher, dated July 14, 1623, says, "The new chapel for the Infanta goes on in building." There was another chapel erected for her at St. James's, of which don Carlos Colonna laid the first stone. Vide Rushworth.

contrivance and ornaments of the scenes made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall on the nuptials of the Palsgrave and the princess Elizabeth, invented and fashioned by our kingdom's most artfull and ingenious architect Inigo Jones; digested and written by the ingenious poet, George Chapman *.

Jones had dabbled in poetry himself: there is a copy of verses by him prefixed to Coryat's Crudities, among many others by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at least is not so foolish as their verses.

Pan's anniversary, a masque at court before king James I. 1625. Inventors Inigo Jones and Ben Jonson.

Love's triumph, 1630, by the king and nobility; the same inventors.

Chlorida, the queen's masque at court, 1630. The same.

Albion's triumph, a masque presented at court by the king's majesty and his lords, on twelfth-night, 1631; by Inigo and Jonson.

The temple of love, a masque at Whitehall, presented by the queen and her ladies, on Shrove-tuesday, 1634; by Inigo Jones surveyor, and William Davenant.

Cœlum Britannicum, a masque at Whitehall in the banqueting-house on Shrove-tuesday night; the inventors, Thomas Carew, Inigo Jones.

A masque presented by prince Charles September 12, 1636, after the king and queen came from Oxford to Richmond.

Britannia triumphans, a masque presented at Whitehall by the king and his lords on twelfth-night 1637.

* Chapman was an intimate friend of Jones, surveyor of his majesty's works." See Wood's *Athenæ*, p. 591. Jones made the monument for Chapman in the church-yard of St. Giles.

Salmacida Spolia, a masque presented by the king and queen at Whitehall on Tuesday January 21, 1639. The invention, ornaments, scenes and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung, by William Davenant, her majesty's servant.

Love's mistress, or the Queen's masque, three times presented before their majesties at the Phoenix in Drury-lane, 1640. T. Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masks, scenes, &c.

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben; in which whoever was the aggressor, the turbulent temper of Jonson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his contemporaries were willing to think wit, because they were afraid of it; and which only serves to show the arrogance of the man, who presumed to satirize Jones and rival Shakespeare. With the latter indeed he had not the smallest pretensions to be compared, except in having sometimes written absolute nonsense. Jonson translated the ancients, Shakespeare transfused their very soul into his writings.

Another person who seems to have borne much resentment to Jones was Philip earl of Pembroke*: in the Harleian library was an edition of Stonehenge which formerly belonged to that earl, and the margins of which were full of strange notes written by him, not on the work, but on the author or any thing else. I have such another common-place book, if one may call it so, of earl Philip, the life of sir Thomas More. In the Stonehenge are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his lordship calls Iniquity Jones; and says, he had 16000*l.* a year for keeping the king's houses in repair. This might be exaggerated, but a little supplies the want I have men-

* R. Symondes calls him, the bawling coward.

the estate of the duke of Ancaſter. Some alterations and additions he made at Sion. At Oatlands remains a gate of the old palace, but removed to a little diſtance, and repaired, with the addition of an inſcription, by the preſent earl of Lincoln. The Grange, the ſeat of the lord chancellor Henley in Hampſhire, is entirely of this maſter. It is not a large houſe, but by far one of the beſt proofs of his taſte. The hall, which opens to a ſmall veſtibule with a cupola, and the ſtair-caſe adjoining, are beautiful models of the pureſt and moſt claſſic antiquity. The gate of Beaufort-garden at Chelſea, deſigned by Jones, was purchaſed by lord Burlington and transported to Chiſwick, where in a temple are ſome wooden ſeats with lions and other animals for arms, not of his moſt delicate imagination, brought from Tart-hall. He drew a plan for a palace at Newmarket, but not that wretched hovel that ſtands there at preſent *. The laſt, and one of the moſt beautiful of his works, that I ſhall mention, is the queen's houſe at Greenwich. The firſt idea of the hospital is ſaid to have been taken by Webb from his papers. The reſt of his deſigns, and his ſmaller works, as chimneys and ceilings, &c. may be ſeen in the editions of Kent, Ware, Vardy, and Campbell †.

Dr. Clarke of Oxford had Jones's Palladio with his own notes and obſervations in Italian, which the doctor bequeathed to Worceſter college. The duke of Devonſhire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the ſame manner. The ſame lord had his head by Dobſon. At Houghton, it is by Vandyck. Hollar engraved one of them. Villamena made a print of him while he was in Italy. Among the Strafford Papers there is a letter from lord Cottington to the lord deputy, ſending him a memorial from Inigo, relating to the procurement of marble from Ireland.

Inigo taſted early of the miſfortunes of his maſter: he was not only a favourite ‡ but a Roman catholic. In 1646 he paid 545*l.* for his delinquency

* In Haſted's *Hiſtory of Kent*, vol. ii. p. 783, it is ſaid that he built the front of Lee's-court and Judde-houſe, p. 797. As in the concise account of ſome natural curioſities in the environs of Malham Craven, 1786, appendix, p. 5, Storyhurſt, the ſeat of Thomas Weld, eſq. is ſaid to have been deſigned by Inigo for ſir Nicholas Sherborne.

† In Hutchins's *Hiſtory of Dorſetſhire*, vol. ii. p. 461, there is a plate of a handſome gateway at Clifton Maubank, which is aſcribed

to Inigo, and, I believe, juſtly. There is ſimplicity and proportion, niches with ſhells, and a Grecian entablature, though mixed with many traces of the bad ſtyle that preceded him. He ſeems to have enticed the age by degrees into true taſte.

‡ In Vanderdort's Catalogue is mention of a picture of Stenwyck bought by Inigo for the king, p. 15, and of a waxen picture of Henry VIII. and a drawing of prince Henry preſented by him, p. 75.



A. Blannerman Sculp.

Major General Lambert.

and sequestration. Whether it was before or after this fine I know not, that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life. He died at Somerset-house July 21, 1651, and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument* erected to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of King Charles. The admirers of that prince will not think, I hope, that I have stinted them in anecdotes of their favourite monarch.

The next scarce deserves the name of a chapter; it contains the few names we find of

C H A P. XI.

Artists during the INTERREGNUM.

OF these the first in rank, if not in merit, was

GENERAL LAMBERT,

who, we are told by the author of the English School, was a great encourager of painting and a good performer in flowers: some of his works were at the duke of Leeds's at Wimbleton; and it was supposed that he received instructions from Baptift Gaspar, whom he retained in his service. The general's

* The arms on the frame of his picture, bend sinister ermine and ermine, a lion rampant, when bought by sir Robert Walpole, were, per or, within a border engrailed of the same.

son John Lambert painted portraits. There is a medal of the general by Simon.

ROBERT WALKER,

a portrait-painter, cotemporary with Vandyck, but most remarkable for being the principal painter employed by Cromwell *, whose picture he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden, and a pearl; sent to him by Christina in return for his picture by Cooper, on which Milton wrote a Latin epigram. This head by Walker is in the possession of lord Mountford at Horfeth in Cambridgeshire, and was given to the late lord by Mr. commissary Greaves, who found it in an inn in that county †. Another piece contained Cromwell and Lambert together: this was in lord Bradford's collection. A third was purchased for the Great Duke, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchase it; but being refused, and continuing his solicitation, to put him off, she asked 500*l.*—and was paid it. It was on one of these portraits that Elfum wrote his epigram, which is no better than the rest,

By lines o' th' face and language of the eye,
We find him thoughtful, resolute and fly.

From one of R. Symondes's pocket-books, in which he has set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that she sat thrice to him, four or five hours at a time. That for two half lengths of philosophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian) which was the king's, and valued it at sixty pounds, as he was told by Mrs. Boardman, who copied it; a paintress of whom I find no other mention ‡; and that Walker copied Titian's famous Venus, which was purchased by the

* There is a capital half length of general Moncke at the countess of Montrath's, Twickenham-park. I do not know the painter, but probably it was Walker.

† Another is at the earl of Essex's at Cashio-bury.

‡ He names too Loveday and Wray, equally unknown.



T. Chambers sculp.

ROBERT WALKER.

Spanish ambassador, and for which the king had been offered 2500*l*. He adds, Walker cries up De Critz for the best painter in London.

Walker had for some time an apartment in Arundel-house, and died a little before the restoration: his own portrait * is at Leicester-house, and in the picture-gallery at Oxford. Mr. Onslow has a fine whole length, sitting in a chair, of Keble keeper of the great seal in 1650 by this painter.

EDWARD MASCALL

drew another portrait of Cromwell, which the duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of lord Coningsby. This man had formerly been servant of Mascall, and had married his widow, and was at that time possessed of 300*l*. a year at Trewellin in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, *Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propria manu depicto. James Gammon sculpsit.*

— HEYWOOD.

Of this person I find no mention but that in 1650 he drew the portrait of general Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the society of antiquaries by Mr. Peck in 1739.

PETER BLONDEAU AND THOMAS VIOLET

were employed by the commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon, p. 17. Blondeau, after the restoration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100*l*. per annum.

FRANCIS CARTER

was chief clerk of the works under Inigo Jones: there is an entry in an office-book of a payment to him of 66*l*. -- 13*s*. -- 4*d*. He lived in Covent-garden,

* There is a good print of Walker, holding a drawing, by Lombart.

280 PAINTERS IN THE REIGN OF CHARLES II.

and during the commonwealth was a justice of peace, and made surveyor of the works, in which post he was continued by Oliver. He died soon after the restoration.

At the protector's funeral among others walked the following persons, his officers:

The master carpenter,
Mr. Davenport, master joyner,
Mr. Kingwood, master carver,
Mr. Philips, master mason,
Mr. Thomas Simon, chief graver of the mint.

C H A P. XII.

Painters in the Reign of CHARLES II.

THE arts were in a manner expelled with the royal family from Britain. The anecdotes of a civil war are the history of destruction. In all ages the mob have vented their hatred to tyrants on the pomp of tyranny. The magnificence the people have envied, they grow to detest, and, mistaking consequences for causes, the first objects of their fury are the palaces of their masters. If religion is thrown into the quarrel, the most innocent arts are catalogued with sins. This was the case in the contests between Charles and his parliament. As he had blended affection to the sciences with a lust of power, nonsense and ignorance were adopted into the liberties of the subject. Painting became idolatry; monuments were deemed carnal pride, and a venerable cathedral seemed equally contradictory to Magna Charta and the Bible. Learning and wit were construed to be so heathen, that one would have thought the Holy Ghost could endure nothing above a pun. What the fury of Henry VIII. had spared, was condemned by the puritans: ruin was their harvest, and they gleaned after the reformers. Had they countenanced any of the softer arts, what could those arts have represented?

How

How picturesque was the figure of an Anabaptist! But sectaries have no ostensible enjoyments; their pleasures are private, comfortable and gross. The arts that civilize society are not calculated for men who mean to rise on the ruins of established order. Jargon and austerities are the weapons that best serve the purposes of heresiarchs and innovators. The sciences have been excommunicated from the Gnostics to Mr. Whitfield.

The restoration of royalty brought back the arts, not taste. Charles II. had a turn to mechanics, none to the politer sciences. He had learned * to draw in his youth; in the imperial library at Vienna is a view of the isle of Jersey, designed by him; but he was too indolent even to amuse himself. He introduced the fashions of the court of France, without its elegance. He had seen Louis XIV. countenance Corneille, Moliere, Boileau, Le Sueur, who forming themselves on the models of the ancients, seemed by the purity of their writings to have studied only in † Sparta. Charles found as much genius at home; but how licentious, how indelicate was the style he permitted or demanded! Dryden's tragedies are a compound of bombast and heroic obscenity enclosed in the most beautiful numbers. If Wycherley had nature, it is nature stark naked. The painters of that time veiled it but little more; sir Peter Lely scarce saves appearances but by a bit of fringe or embroidery. His nymphs, generally reposed on the turf, are, too wanton and too magnificent to be taken for any thing but maids of honour. Yet fantastic as his compositions seem, they were pretty much in the dress of the times, as is evident by a puritan tract published in 1678, and entitled, "Just and reasonable reprehensions of naked breasts and shoulders." The court had gone a good way beyond the fashion of the preceding reign, when the gallantry in vogue was to wear a lock of some favourite object; and yet Prynne had thought that mode so damnable, that he published an absurd piece against it, called, *The unloveliness of lovelocks* ‡.

The

* See Ch. X. art. DAVID BECK.

† It has been objected by some persons, that the expression of *studying in Sparta* is improper, as the Spartans were an illiterate people and produced no authors:—a criticism I think very ill-founded. The purity of the French writers, not their learning, is the object of the text. Many men travelled to Lacedæmon to study the laws and institutions of Lycurgus. Men

visit all countries, under the pretence at least of studying the respective manners: nor have I ever heard before that the term *studying* was restricted to mere reading. When I say an author wrote as chaste as if he had studied only in Sparta, is it not evident that I meant his morals, not his information, were formed on the purest models?

‡ At the sale of the late lady Worfeley, was the

The sectaries, in opposition to the king, had run into the extreme against politeness: the new court, to indemnify themselves and mark aversion to their rigid adversaries, took the other extreme. Elegance and delicacy were the point from which both sides started different ways; and taste was as little sought by the men of wit, as by those who called themselves the men of God. The latter thought that to demolish was to reform; the others, that ridicule was the only rational corrective: and thus, while one party destroyed all order, and the other gave a loose to disorder, no wonder the age produced scarce any work of art that was worthy of being preserved by posterity. Yet in a history of the arts, as in other histories, the times of confusion and barbarism must have their place, to preserve the connection, and to ascertain the ebb and flow of genius. One likes to see through what clouds broke forth the age of Augustus. The pages that follow will present the reader with few memorable names; the number must atone for merit, if that can be thought any atonement. The first * person who made any figure, and who was properly a remnant of a better age, was

ISAAC FULLER.

Of his family, or masters, I find no account, except that he studied many years in France under Perrier, who engraved the antique statues. Graham says "he wanted the regular improvements of travel to consider the antiques, and understood the anatomic part of painting, perhaps equal to Michael Angelo; following it so close, that he was very apt to make the musculling too strong and prominent." But this writer was not aware, that the very fault he objects to Fuller did not proceed from not having seen the antiques, but from having seen them too partially; and that he was only to be compared to Michael Angelo from a similitude of errors, flowing from a similitude of

the portrait of the duchess of Somerset, daughter of Robert earl of Essex, [Queen Elizabeth's favourite] with a lock of her father's hair hanging on her neck; and the lock itself was in the same auction.

* Vertue was told by old Mr. Laroon, who saw him in Yorkshire, that the celebrated Rembrandt was in England in 1661, and lived 16 or 18 months at Hull, where he drew several gentlemen and seafaring persons. Mr. Dahl had one of

those pictures. There are two fine whole lengths at Yarmouth, which might be done at the same time. As there is no other evidence of Rembrandt being in England, it was not necessary to make a separate article for him, especially at a time when he is so well known, and his works in such repute, that his scratches, with the difference only of a black horse or a white one, sell for thirty guineas.



Ipso pin.

T. Chambers sculp.

ISAAC FULLER.

study. Each caught the robust style from ancient statuary, without attaining its graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his historic compositions Fuller is a wretched painter: his colouring was raw and unnatural, and not compensated by disposition or invention. In portraits his pencil was bold, strong, and masterly: men who shine in the latter, and miscarry in the former, want imagination. They succeed only in what they see. Liotard is a living instance of this sterility. He cannot paint a blue ribband if a lady is dressed in purple knots. If he had been in the prison at the death of Socrates, and the passions were as permanent as the persons on whom they act, he might have made a finer picture than Nicolò Poussin.

Graham speaks of Fuller as extravagant and burlesque in his manners, and says, that they influenced the style of his works*. The former character seems more true than the latter. I have a picture of Ogleby by him, in which he certainly has not debased his subject, but has made Ogleby appear a moon-struck bard, instead of a contemptible one. The composition has more of Salvator than of Brauwer. His own portrait † in the gallery at Oxford is capricious, but touched with great force and character. His altar-pieces at ‡ Magdalen and All-souls colleges in Oxford are despicable. At Wadham college is an altar-cloth in a singular manner, and of merit: it is just brushed over for the lights and shades, and the colours melted in with a hot iron. He painted too the inside of St. Mary Abchurch in Canon-street.

While Fuller was at Oxford he drew several portraits, and copied Dobson's decoration of St. John, but varying the faces from real persons. For Herodias, who held the charger, he painted his own mistress; her mother for the old woman receiving the head in a bag; and the ruffian, who cut it off, was a noted bruiser of that age. There was besides a little boy with a torch, which illuminated the whole picture. Fuller received 60 pieces for it. In king James's catalogue is mentioned a picture by him, representing Fame and Ho-

* Elfum, in an epigram that is not one of his worst, agrees with this opinion:

On a drunken sot.

His head does on his shoulder lean;
His eyes are sunk, and hardly seen:

Who sees this sot in his own colour
Is apt to say, 'Twas done by Fuller.

† It is much damaged, and was given to the University by doctor Clarke.

‡ Mr. Addison wrote a Latin poem in praise of it.

nour treading down Envy. Colonel Seymour* had a head of Pierce, the carver, by Fuller. He was much employed to paint the great taverns † in London; particularly the Mitre in Fenchurch-street, where he adorned all the sides of a great room in pannels, as was then the fashion. The figures were as large as life; a Venus, Satyr, and sleeping Cupid; a boy riding a goat and another fallen down, over the chimney: this was the best part of the performance, says Vertue: Saturn devouring a child, Mercury, Minerva, Diana, Apollo; and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine; the Seasons between the windows, and on the ceiling two angels supporting a mitre, in a large circle: this part was very bad, and the colouring of the Saturn too raw, and his figure too muscular. He painted five very large pictures, the history of the king's escape after the battle of Worcester: they cost a great sum, but were little esteemed.

Vertue had seen two books with etchings by Fuller; the first, Cæsar Ripa's Emblems; some of the plates by Fuller, others by Henry Cooke and Tempesta. The second was called, *Libro da Disegnare*: 8 or 10 of the plates by our painter.

He died in Bloomsbury-square, July 17, 1672, and left a son, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a dissolute life, and died young.

Fuller had one scholar, Charles Woodfield; who entered under him at Oxford, and served seven years. He generally painted views, buildings, monuments, and antiquities; but, being as idle as his master's son, often wanted necessaries. He died suddenly in his chair in the year 1724, at the age of 75.

CORNELIUS BOLL,

a painter of whom I find no particulars, but that he made views of London before the fire; which proves that he was here early in this reign, if not in the last: these views were at Sutton-place in Surrey, and represented Arundel-

* Vertue bought it, and from his sale I purchased it.

† Sir P. Lely seeing a portrait of Norris, the

king's frame-maker, an old grey-headed man, finely painted by Fuller, lamented that such a genius should drown his talents in wine.

house,



A. Bonnerman sculp.

ipse pinx.

ROBERT STREATER. —

house, Somerfet-house and the Tower. Vertue, who saw them, says, they were in a good free taste.

JOHN FREEMAN,

an historic painter, was a rival of Fuller; which seems to have been his greatest glory. He was thought to have been poisoned in the West Indies, but however died in England, after having been employed in painting scenes for the theatre in Covent-garden*.

REMÉE or REMIGIUS VAN LEMPUT

was born at Antwerp, and arrived at some excellence by copying the works of Vandyck: he imitated too with success the Flemish masters, as Stone did the Italians: and for the works of Lely, Remée told that master that he could copy them better than sir Peter could himself. I have already mentioned his small picture from Holbein, of the two Henrys and their queens, and that his purchase in king Charles's sale of the king on horseback was taken from him by a suit at law, after he had demanded 1500 guineas for it at Antwerp and been bidden 1000. The earl of Pomfret at Easton had a copy of Raphael's Galatea by him; and at Penshurst is a small whole length of Francis earl of Bedford, æt. 48, 1636, from Vandyck. Mr. Stephens, historiographer to the king, had some portraits of his family painted by Remée. The latter had a well-chosen collection of prints and drawings†. He died in November 1675, and was buried in the church-yard of Covent-garden, as his son Charles had been in 1651. His daughter was a paintress, and married to Thomas, brother of

ROBERT STREATER,

who was appointed serjeant-painter at the restoration. He was the son of a painter, and born in Covent-garden, 1624, and studied under Du Moulin. Streater did not confine himself to any branch of his art, but succeeded best in architecture, perspective, landscape and still life. Graham calls him the greatest and most universal painter that ever England bred—but with about as much judgment, as where he says that Streater's being a good historian contributed not a little to his perfection in that way of painting. He might as well say that reading *The rape of the lock* would make one a good hair-cutter. I

* Graham, p. 419.

† Graham, p. 458.

should



should rely more on Sanderson, who, speaking of landscape, says, "Of our own nation I know none more excellent but Streater, who indeed is a compleat master therein, as also in other arts of etching *, graving, and his work of architecture and perspective; not a line but is true to the rules of art and symmetry †." And again, comparing our own countrymen with foreigners, in different branches, he adds, "Streater in all paintings ‡." But from the few works that I have seen of his hand, I can by no means subscribe to these encomiums: the theatre at Oxford, his principal performance, is a very mean one; yet Streater was as much commended for it, as by the authors I have mentioned for his works in general. One Robert Whitehall §, a poetaster of that age, wrote a poem called *Urania*, or a description of the painting at the top of the theatre at Oxford, which concluded with these lines:

That future ages must confess they owe
To Streater more than Michael Angelo.

At Oxford Streater painted too the chapel at All-souls, except the Resurrection, which is the work of sir James Thornhill. Vertue saw a picture, which he commends, of a Dr. Prujean ||, in his gown and long hair, one hand on a death's head, and the other on some books, with this inscription, *Amicitiae ergo pinxit Rob. Streater*: and in the possession of a captain Streater, the portrait of Robert by himself; of his brother Thomas by Lankrink; and of Thomas's wife, the daughter of Remée, by herself. Vertue had also seen two letters, directed to serjeant Streater at his house in Long-acre; the first from the earl of Chesterfield ¶ dated June 13, 1678, mentioning a picture of *Mutius Scævola*, for which he had paid him 20*l.* and offering him 160*l.* if he would paint six small pictures with figures. His lordship commends too the story of *Rinaldo*, bought of Streater, but wishes the idea of the hero had been taken from the duke of Monmouth, or some very handsome man. The other

* He engraved a plate of the battle of Naseby. The plates for sir Robert Stapleton's *Juvenal* were designed by Streater, Barlow and Danckers.

† *Graphice*, p. 19.

‡ *Ibid.* 20.

§ Vide Wood's *Athenæ*, vol. ii. p. 786. A description in prose of that painting is in the New Oxford Guide.

|| Vertue met with a print, Opinion fitting in

a tree, thus inscribed, *Viro clariss. dno. Francisco Prujeano, medico, omnium bonarum artium et elegantiarum fautori et admiratori summo. D. D. D. H. Peacham.*

¶ This was earl Philip, mentioned in the *Memoires de Grammont*. He was very handsome, and had remarkably fine hair. Lord Harrington has a good head of him by sir Peter Lely, in which these circumstances are observed.



A. Bannerman sculp.

Var. Nov. —

letter was from the * earl of Bristol at Wimbledon, about some paintings to be done for him.

Other works of Streater were †, ceilings at Whitehall; the war of the giants at sir Robert Clayton's; Moses and Aaron, at St. Michael's Cornhill; and all the scenes at the old play-house. He died in 1680, at the age of 56, not long after being cut for the stone, though Charles II. had so much kindness for him as to send for a surgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which, on the death of his son in 1711, were sold by auction. Among them were the following by Streater himself, which at least show the universality of his talent: Lacy the player; a hen and chickens; two heads; an eagle; a landscape and flowers; a large pattern of the king's arms; Isaac and Rebecca; fruit-pieces; Abraham and Isaac; the nativity; Jacob's vision; Mary Magdalen; building and figures; two dogs. They sold, says Vertue, for no great price; some for five pounds, some for ten.

HENRY ANDERTON ‡

was disciple of Streater, whose manner he followed in landscape and still-life. Afterwards he travelled to Italy, and at his return took to portrait-painting; and having drawn the famous Mrs. Stuart, duchess of Richmond, he was employed by the king and court, and even interfered with the business of sir Peter Lely. Anderton died soon after the year 1665.

, FRANCIS VANSON, OR VANZON,

was born at Antwerp, and learned of his father, a flower painter; but he came early into England, and, marrying Streater's niece, succeeded to much of her uncle's business. Vertue and Graham commend the freedom of his pencil, but his subjects were ill-chosen. He painted still-life, oranges and lemons, plate, damask curtains, cloths of gold, and that medley of familiar objects that

* The famous George lord Digby. There is at Althorp a suit of arras with his arms, which he gave to his daughter the countess of Sunderland, whom I mention to rectify a common blunder: it is the portrait of this lady, Anne Digby, who had light hair and a large square face, that is among the beauties at Windsor, and not her mother-in-law Sacharissa, who had a round face and dark hair, and who probably was no beauty in the reign of Charles II.

† Graham, 465. James II. had seven of his hand. Vide his catalogue.

‡ Vide Graham.

strike the ignorant vulgar. In Streater's sale, mentioned above, were near thirty of Vanfon's pieces, which sold well: among others, was the crown of England, and birds in water-colours. Vanfon's patron was the * earl of Radnor, who at his house in St. James's-square had near eighteen or twenty of his works, over doors and chimneys, &c.: there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fist. The stair-case of that house was painted by Laguerre, and the apartments were ornamented by the principal artists then living, as Edema, Wyck, Roestraten, Danckers, old Griffier, young Vandevelde, and Sybrecht. The collection † was sold in 1724. Some of his pictures were eight or nine feet high; and in them he proposed to introduce all the medicinal plants in the physic-garden at Chelsea, but grew tired of the undertaking before he had completed it. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in the year 1700, at past fifty years of age.

SAMUEL VAN HOOGST RATEN

was another of those painters of still-life, a manner at that time in fashion. It was not known that he had been in England, till Vertue discovered it by a picture of his hand at a sale in Covent-garden 1730. The ground represented a walnut-tree board, with papers, pens, penknife, and an English almanack of the year 1663, a gold medal, and the portrait of the author in a supposed ebony frame, long hair inclining to red, and his name, S. V. Hoogstraten. The circumstance of the English almanack makes it probable that this painter was in England at least in that year; and Vertue found it confirmed by Houbraken his scholar, who in his *Lives* ‡ of the painters says, that Hoogstraten was born at Dordrecht in 1627, was first instructed by his father, and then by Rembrandt. That he painted in various kinds, particularly small portraits, and was countenanced by the emperor and king of Hungary. That he tra-

* Charles Bodville Robartes, second earl of Radnor, who succeeded his grandfather in 1684, and was lord warden of the stanneries, and by king George I. made treasurer of the chambers. He died in 1723.

† In this sale were some capital pictures, as Rubens and his mistress (I suppose it should be his wife, and that it is the picture at Blenheim) sold for 130 guineas; the martyrdom of St. Lau-

rence by Vandyck, 65 guineas; a satyr with a woman milking a goat by Jordan of Antwerp, 160 guineas; and the family piece, which I have mentioned in the life of Vandyck, bought by Mr. Scawen for 500*l*.

‡ There is also an account of him in the second volume of Descamps, which was published but a little time before the death of Vertue.



Ipse pinx.

T. Chambers sculp.

ABRAHAM HONDIUS.

velled to Italy, and came to England. 'That he was author of a book on painting, called *Zichtbare Waerelt gefelt worden*, and died at Dordrecht in 1678.

BALTHAZAR VAN LEMENS

was among the first that came over after the restoration, when a re-established court promised the revival of arts, and consequently advantage to artists; but the poor man was as much disappointed as if he had been useful to the court in its depression. He was born at Antwerp in 1637, and is said * to have succeeded in small histories; but not being encouraged, and having a fruitful invention, and easy pencil, his best profit was making sketches for others of his profession. He lived to 1704, and was buried in Westminster. His brother, who resided at Brussels, painted a head of him.

ABRAHAM HONDIUS

was born at Rotterdam in 1638: when he came to England, or who was his master, is not known. His manner, indeed, seems his own; it was bold and free, and, except Rubens and Snyder, few masters have painted animals in so great a style. Though he drew both figures and landscape, dogs and huntings were his favourite subjects. Vertue says he was a man of humour, and that one of his maxims was, that the goods of other men might be used as our own; and that, finding another man's wife of the same mind, he took and kept her till she died; after which he married. He lived on Ludgate-hill, but died of a severe course of the gout in 1695, at the Blackmoor's head, over against Water-lane, Fleet-street. One of his first pictures was the burning of Troy; and he frequently painted candle-lights. His best was a dog-market, sold at Mr. Halsted's auction in 1726: above, on steps, were men and women well executed. My father had two large pieces of his hand, the one a boar, the other a stag hunting, very capital. Vertue mentions besides a landscape painted in 1666: Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grandfather of Abraham, had been in England before, and was an engraver of maps. He executed some of Speed's, and

* Graham. A head of Charles I. by one Le- whether a different name, as there is a slight variation in the orthography, I do not know.
p. 72. Whether the father of this person, or

one * of the voyages of Thomas Cavendish and sir Francis Drake round the globe. He also engraved a genealogic chart of the houses of York and Lancaster, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot; a map of the Roman empire; another of the Holy-land; and particularly the celestial and terrestrial globes, the largest that had then ever been printed. I shall say nothing more of him in this place (as the catalogue of English engravers I reserve for the conclusion of this work), but that he left a son Henry, born in London, whom I take for the father of Abraham Hondius, and who finished several things that had been left imperfect by Jodocus.

MR. WILLIAM LIGHTFOOT †,

an English painter of perspective, landscape, and architecture, in which last science he practised too, having some share in the Royal-exchange. He died about 1671.

SIR PETER LELY,

not only the most capital painter of this reign, but whose works are admitted amongst the classics of the art, was born at Soest in Westphalia, where his father, a captain of foot, was in garrison. His name was Vander Vaas; but being born at the Hague in a perfumer's shop, the sign of the Lily, he received the appellation of captain Du Lys, or Lely, which became the proper name of the son. He received his first instructions in painting from one De Grebber, and began with landscape and historic figures less than life; but coming to England in 1641, and seeing the works of Vandyck, he quitted his former style and former subjects, and gave himself wholly to portraits in emulation of that great man. His success was considerable, though not equal to his ambition; if in nothing but simplicity, he fell short of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and spiritless, at least they are natural. His laboured draperies flow with ease, and not a fold but is placed with propriety. Lely supplied the want of taste with clinquant; his nymphs trail fringes and embroidery through meadows and purling streams. Add, that Vandyck's habits are those of the times; Lely's a sort of fantastic night-gowns, fastened with a single pin ‡. The latter was in truth the ladies-painter; and whether the age was improved in beauty or in flat-

* Vide British Librarian.

† Graham.

‡ Your night-gown fasten'd with a single pin;
Fancy improv'd the wondrous charms within.

Lady M. W. Montagu.
tery,



Sc. ipse pinxit.

A. Bannerman sculp.

ST. PETER LELY. —

very*, Lely's women are certainly much handsomer than those of Vandyck. They please as much more, as they evidently meant to please; he caught the reigning character, and

..... on animated canvass stole
The sleepy eye that spoke the melting soul.

I don't know whether even in softness of the flesh he did not excell his predecessor. The beauties at Windsor are the court of Paphos, and ought to be engraved for the memoirs of its charming historiographer†, count Hamilton. In the portraits of men, which he seldom painted, Lely scarce came up to sir Antony‡; yet there is a whole length of Horatio lord Townshend by the former, at Rainham, which yields to few of the latter.

At lord Northumberland's at Sion, is a remarkable picture of king Charles I. holding a letter, directed, "Au roi monseigneur," and the duke of York æt. 14 presenting a penknife to him to cut the strings. It was drawn at Hampton-court, when the king was last there, by Mr. Lely, who was earnestly recommended to him §. I should have taken it for the hand of Fuller or Dobson. It is certainly very unlike sir Peter's latter manner ||, and is stronger than his

* This suspicion is authorized by Mr. Dryden, who says, "It was objected against a late noble painter, that he drew many graceful pictures, but few of them were like: and this happened to him, because he always studied himself more than those who sat to him." Pref. to second part of his Miscellanies.

† Author of the *Memoires de Grammont*.

‡ I must except a very fine head in my possession of the earl of Sandwich; it is painted with the greatest freedom and truth; a half-length of an alderman Leneve in his habit, one of the finest portraits I ever saw; the hand is exquisitely well painted: and a portrait of Cowley when a youth, which has a pastoral simplicity and beauty that are perfectly characteristic.

§ The author of the *Abregé de la vie des plus fameux Peintres*, in two volumes quarto, 1745, says it was at the recommendation of the earl of Pembroke. This piece of ignorance is pardonable in a Frenchman, but not in Graham, from

whom he borrowed it, and who specifies that it was Philip earl of Pembroke: a man too well known for the part he took, to leave it probable that he either recommended a painter to his abandoned master at that crisis, or that his recommendation was successful. He was more likely to have been concerned in the following paragraph relating to Cromwell.

|| Yet it is certainly by him: the earl of Northumberland has sir Peter's receipt for it, the price 30*l*. There is a poem by Lovelace on this very picture, p. 61. R. Symondes too mentions it, and the portraits of the duke of York, and the lady Elizabeth, single heads, both now at the earl of Northumberland's at Sion; the first, very pleasing; the other, as valuable, for being the only one known of that princess. There was another of the duke of Gloucester, with a fountain by him, which is wanting. Symondes adds, sir Peter had 5*l*. for a *ritratto*; 10*l*. if down to the knees.

former. The king has none of the melancholy grace which Vandyck alone, of all his painters, always gave him. It has a sterner countenance, and expressive of the tempests he had experienced.

Lely drew the rising sun, as well as the setting. Captain Winde told Sheffield duke of Buckingham that Oliver certainly sat to him, and, while sitting, said to him, "Mr. Lely, I desire you would use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I never will pay a farthing for it."

It would be endless to recapitulate the works of this master*: though so many have merit, few are admirable or curious enough to be particularized. They are generally portraits to the knees, and most of them, as I have said, of ladies†. Few of his historic pieces are known: at Windsor is a Magdalen, and a naked Venus asleep; the duke of Devonshire has one, the story of Jupiter and Europa; lord Pomfret had that of Cimon and Iphigenia; and at Burleigh is Susanna with the two elders. In Streater's sale was a Holy Family, a sketch in black and white, which sold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys sitting on a tub, the wine running out; with his mark P. Lens made a mezzotinto from a Judgment of Paris by him; another was of Susanna and the elders. His designs are not more common; they are in Indian ink,

* Several by him and Vandyck are in the gallery at Althorp, one of those enchanted scenes which a thousand circumstances of history and art endear to a pensive spectator.

† Waller, as gallant a poet as Lely was a painter, has twice celebrated him: in the night-piece he says,

Mira can lay her beauty by,
Take no advantage of the eye,
Quit all that Lely's art can take,
And yet a thousand captives make.

And in his verses to a lady from whom he received a poem he had lost,

The picture of fair Venus (that
For which men say the goddess sat)
Was lost, till Lely from your look
Again that glorious image took.

In Lovelace's poems is one addressed to sir Peter, who designed a little frontispiece to the Elegies on Lovelace's death, printed at the end of his poems. Faithorne engraved that plate at Paris.

Charles Cotton wrote a poem to him on his picture of the lady Isabella Thynne. See sir John Hawkins's curious edition of Isaac Walton's Compleat Angler, in the Life of Cotton. He was celebrated too by a Dutch bard, John Vallenhove. Descamps, vol. ii. 258.

heightened

heightened with white. He sometimes painted in crayons, and well: I have his own head by himself: Mr. Methuen has sir Peter's and his family in oil. They represent a concert in a landscape. A few heads are known by him in water-colours, boldly and strongly painted: they generally have his cypher to them.

He was knighted by Charles II. and married a beautiful English-woman of family, but her name is not recorded. In town he lived in Drury-lane, in the summer at Kew*, and always kept a handsome table. His† collection of pictures and drawings was magnificent; he purchased many of Vandyck's and the earl of Arundel's; and the second Villiers pawned many to him, that had remained of his father the duke of Buckingham's. This collection, after sir Peter's death, was sold by auction‡, which lasted forty days, and produced 26,000*l*. He left besides an estate in land of 900*l*. a year§. The drawings he had collected may be known by his initial letters P. L.

In 1678 Lely encouraged one || Freres, a painter of history, who had been in Italy, to come from Holland. He expected to be employed at Windsor, but, finding Verrio preferred¶, returned to his own country. Sir Peter had disguests of the same kind from Simon Varelst, patronized by the duke of Buckingham; from Gaspar, who was brought over by the duchess of Portsmouth; and from the rising merit of Kneller, whom the French author I have mentioned sets with little reason far below sir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careless, Lely more delicate in finishing. The latter showed by his pains how high he

* See an account of the lord keeper Guildford's friendship to sir Peter Lely and his family, particularly in relation to his house, in Roger North's Life of the keeper, pages 299, 300, 311, &c. Roger North was his executor, and guardian of his natural son, who died young.

† See a list of part of it, printed with the duke of Buckingham's collection by Bathoe. It mentions twenty-six of Vandyck's best pictures.

‡ The sale began April 18, 1682, O. S. In

the conditions of sale was specified, that, immediately upon the sale of each picture, the buyer should seal a contract for payment, according to the custom in great sales.

§ Sir Peter gave 50*l*. towards the building of St. Paul's.

|| See an account of this Theodore Freres in Descamps, vol. iii. p. 149.

¶ While he was here, one Thomas Hill a painter, and Robert Williams a mezzotinter, learned of him.

could arrive: it is plain, that if sir Godfrey had painted much less and applied more, he would have been the greater master. This perhaps is as true a parallel, as the French author's, who thinks that Kneller might have disputed with Lely in the beauty of his head of hair. Descamps is so weak as to impute sir Peter's death to his jealousy of Kneller, though he owns it was almost sudden; an account which is almost nonsense, especially as he adds that Lely's physician, who knew not the cause of his malady, heightened it by repetitions of Kneller's success. It was an extraordinary kind of sudden death!

Sir Peter Lely* died of an apoplexy as he was drawing the duchess of Somerset, 1680, and in the 63d year of his age. He was buried in the church of Covent-garden, where is a monument with his bust, carved by Gibbons, and a Latin epitaph by Flatman†.

JOSEPH BUCKSHORN,

A Dutchman, was scholar of Lely, whose works he copied in great perfection, and some of Vandyck's, particularly the earl of Strafford, which was in the possession of Watson earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, son of sir William, by Buckshorn. He painted draperies for sir Peter, and dying at the age of 35 was buried at St. Martin's.

* The celebrated astronomer and miser Robert Hooke was first placed with sir Peter Lely, but soon quitted him, from not being able to bear the smell of the oil-colours. But though he gave up painting, his mechanic genius turned, among other studies, to architecture. He gave a plan for rebuilding London after the fire; but though it was not accepted, he got a large sum of money, as one of the commissioners, from the persons who claimed the several distributions of the ground, and this money he locked up in an iron chest for thirty years. I have heard that he designed the college of Physicians; he certainly did Ask's hospital near Hoxton. He was very able, very sordid, cynical, wrong-headed and whimsical. Proof enough of the last, was his maintaining that Ovid's *Metamorphosis* was an allegoric account of earthquakes‡. See the history of his other qualities in the *Biographia Britannica*, vol. iv.

† See it in Graham, p. 447.

‡ Of similar absurdity was a tract published in 1781 by one Goodridge, an old seaman, called the *Phoenix*, an essay, being an attempt to prove from history and astronomical calculations, that the comet, which, by its approximation to our earth, occasioned the change made at the Fall and at the Deluge, is the real *Phoenix* of the ancients.

JOHN



A. Bannerman, Sculp.

ipse pinx.

JOHN GREENHILL.

JOHN GREENHILL*,

the most promising of Lely's scholars, was born at Salisbury † of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog, so well that it was mistaken for the original ‡. The print of sir William Davenant, with his nose flattened, is taken from a painting of Greenhill. His heads in crayons were much admired; and that he sometimes engraved, appears from a print of his brother Henry, a merchant of Salisbury, done by him in 1667; it has a long inscription in Latin. At first he was very laborious; but becoming acquainted with the players, he fell into a debauched course of life; and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and, being carried to Parrey Walton's, the painter, in Lincoln's-inn-fields, where he lodged, died in his bed that night, in the flower of his age §. He was buried at St. Giles's; and Mrs. Behn, who admired his person and turn to poetry, wrote an elegy on his death.

Graham tells a silly story of Lely's being || jealous of him, and refusing to let Greenhill see him paint, till the scholar procured his master to draw his wife's picture, and stood behind him while he drew it. The improbability of this tale is heightened by an anecdote which Walton told Vertue; or, if true, sir Peter's generosity appears the greater, he settling forty pounds a year on Greenhill's widow, who was left with several children and in great indigence. She was a very handsome woman; but did not long enjoy that bounty, dying mad in a short time after her husband.

DAVENPORT,

another scholar of Lely, and good imitator of his manner, lived afterwards with his fellow disciple Greenhill; and besides painting had a talent for music

* The French author calls him Greenfill: the public is much obliged to persons who write lives of those whose very names they cannot spell!

† He painted a whole length of Dr. Seth Ward bishop of Salisbury, as chancellor of the garter, which was placed in the town-hall there.

‡ General Cholmondeley has a fine half

length of a young man in armour by Greenhill, in which the styles of both Vandyck and Lely are very discernible.

§ He died May 19, 1676.

|| Yet it appears from Mr. Beale's pocket-book, that sir Peter was a little infected with that failing. Vide the account of Mary Beale in this chapter.

and

and a good voice. He died in Salisbury-court, in the reign of king William, aged about 50.

PROSPER HENRY LANKRINK*,

of German extraction, born about 1628. His father, a soldier of fortune, brought his wife and this his only son into the Netherlands, and, obtaining a commission there, died at Antwerp. The widow designed the boy for a monk; but, his inclination to painting discovering itself early, he was permitted to follow his genius. His best lessons he obtained in the academy at Antwerp, and from the collection of mynheer Van Lyan. The youth made a good choice, chiefly drawing after the designs of Salvator Rosa. On his mother's death, from whom he inherited a small fortune, he came to England, and was patronized by sir Edward Spragge, and sir William Williams, whose house was filled with his works; but, being burned down, not much remains of Lankrink's hand, he having passed great part of his time in that gentleman's service. His landscapes are much commended. Sir Peter Lely employed him for his back-grounds. A single ceiling of his was Mr. Kent's at Causham in Wiltshire, near Bath. He sometimes drew from the life, and imitated the manner of Titian, in small figures for his landscapes. Some of those were in the hands of his patrons, Mr. Henly, Mr. Trevor, Mr. Austen, and Mr. Hewitt; the latter of whom had a good collection of pictures. So had Lankrink himself, and of drawings, prints, and models. He bought much at Lely's sale, for which he borrowed money of Mr. Austen; to discharge which debt, Lankrink's collection was seized after his death and sold. He went deep into the pleasures of that age, grew idle, and died in 1692 in Covent-garden, and was buried at his own request under the porch of that church. A limning of his head was in Streater's sale.

JOHN BAPTIST GASPARS

was born at Antwerp, and studied under Thomas Willeborts Bosfaert, a disciple of Rubens †. Baptist Gaspars (who must not be confounded with Baptist Monoyer, the flower painter) came into England during the civil war, and entered into the service of general Lambert: upon the restoration he was employed by sir Peter Lely to paint his postures, and was known by the name

* Vide Graham.

† Graham by mistake says of Vandyck. There

is a fine little Holy Family at Houghton by Willeborts, from a large one of Rubens.



Ipsa pinx

T. Chambers sculp.

M^{rs} ANN KILLIGREW.

of Lely's Baptist. He had the same business under Riley and sir Godfrey Kneller. He drew well, and made good designs for tapestry. The portrait of Charles II. in Painter's-hall, and another of the same prince with mathematical instruments in the hall of St. Bartholomew's hospital, were painted by this Baptist, who died in 1691, and was buried at St. James's.

JEREMY VANDER EYDEN*,

a portrait-painter of Brussels, copied and painted draperies for sir Peter, till marrying he settled in Northamptonshire, where he was much employed, particularly by the earls of Rutland and Gainsborough and the lord Sherard, at whose house he died about 1697, and was buried at Staplefort in Leicestershire.

MRS. ANNE KILLIGREW,

daughter of doctor Henry Killigrew † master of the Savoy, and one of the prebendaries of Westminster, was born in St. Martin's-lane, London, a little before the restoration. Her family was remarkable for its loyalty, accomplishments, and wit, and this young lady promised to be one of its fairest ornaments. Antony Wood says she was a grace for beauty, and a muse for wit: Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich stream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole composed of the fall of Adam, Arethusa, Vestal virgins, Diana, Cupid, Noah's ark, the Pleiades, the valley of Jehosaphat, and the last assizes: yet Antony Wood assures us "there is nothing spoken of her, which she was not equal to, if not superior:" and his proof is as wise as his assertion; for, says he, "if there had not been more true history in her praises than compliment, her father would never have suffered them to pass the press." She was maid of honour to the duchess of York, and died of the small-pox in 1685, in the 25th year of her age.

Her poems were published after her death in a thin quarto, with a print of her, taken from her portrait drawn by herself, which, with the leave of the authors I have quoted, is in a much better style than her poetry, and evi-

* Graham. This was not Vander-Eyden for † See an account of him in Wood's Athenæ, famous for his neat manner of painting small vol. ii. col. 1035.
views of streets and houses.